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Portrait Groups from National Trust Collections

Arts Council of Great Britain

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Foreword

In permitting the loan from their collections of the twenty-two portrait groups now exhibited, the National Trust have given the Arts Council a unique opportunity of making familiar to a wider public the riches of the country houses now under their care. To the owners of the pictures and to the Historic Buildings Committee of the Trust, we owe our very warm thanks for entrusting them to our care throughout the winter, and we are grateful also to Mr St John Gore, who has selected and catalogued the exhibition.

G. W.

Portrait Groups from National Trust Collections

Over the years the Trust has become responsible for many important picture collections associated with the houses in its care. Indeed the preservation of pictures and other works of art is one of the Trust's specific duties. While it is the Trust's wish that as many of its pictures as possible should be seen by the public, some houses are not easily accessible and the number of visitors they receive is consequently limited. This is one reason why the Trust welcomed the Arts Council's proposal that a selection of pictures from its country houses should visit such important centres as Cardiff, Wakefield, Eastbourne, Luton and Coventry.

The choice of the exhibition posed certain problems. Not only was it impossible to take too many pictures from a single house, thus leaving the walls denuded for a period of several months, but it was necessary to choose a theme suitable to the limits imposed by the size of the exhibition and the scope of the Trust's collections. The choice of Portrait Groups from National Trust Collections, a category that has been interpreted with some latitude, will, it is hoped, provide an exhibition that is both coherent and attractive. The theme is perhaps particularly suited for presentation by the Trust, illustrating as it does in a number of works the history of country houses and of those who have lived in them, and pointing at the same time to the close connection over two hundred years between the craft of the painter and the taste of the enlightened patron.

The Trust much appreciates the co-operation of the donors and tenants of several houses (Viscount Bearsted at Upton House, Lady Berwick at Attingham Park, Viscount Clifden at Lanhydrock, Mrs de Chair at Blickling, the Earl of Morley at Saltram and Mr John Wyndham at Petworth House) who, in the interests of the exhibition, have deprived their walls of one or more pictures for the winter. Finally, the Trust is most grateful to the Arts Council for having sponsored the exhibition which not only brings the public a selection of the Trust's pictures, but makes better known one aspect of the Trust's work. It is hoped that the exhibition will enlist new members and the local support which the Trust so much needs if it is to fulfil its increasing responsibilities.

Rosse
Chairman, Historic Buildings Committee
National Trust

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CLANDON no. 3
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Abbreviations

B.F.A.C.	Burlington Fine Arts Club exhibitions
B.I.	British Institution exhibitions
R.A.	Royal Academy Summer exhibitions
R.A., Winter	Royal Academy Winter exhibitions

7 BARTOLOMEO MANFREDI, *c.* 1580–1620/1 (School of)

1. Dice Players

Canvas 50 × 68 in. (*Plate XIII*)

Later Guercino signature added (*FB da Cento* 16 . .)

Coll: Probably among the Italian pictures collected by the 2nd Lord Berwick (1770–1832) who employed Nash to construct the picture gallery at Attingham in 1807. In 1947 the 8th Lord Berwick bequeathed the house and contents to the National Trust.

The picture was previously ascribed to Caravaggio. The present attribution is due to Mr Benedict Nicolson, who regards it as close to Manfredi, possibly French, *c.* 1620–30. It appears to be closely related to a group of 'refined' Manfredis collected by Longhi (*Proporzioni*, 1943, I) which he calls the early phase of Tournier.

ATTINGHAM PARK, SHREWSBURY

BENJAMIN WEST, PRA, 1738–1820

2. The Artist's Wife and Son

Canvas 30 × 25 in. (Painted oval)

Coll: 2nd Earl of Buckinghamshire by 1770 (cf. Walpole's notes on exhibitions, quoted below); his daughter, Lady Suffield; thence by descent to the 8th Marquess of Lothian. In 1940 the 11th Marquess bequeathed Blickling with its contents to the National Trust.

Exh: R.A., Winter, 1885, no. 199; Grafton Gallery, 1894, no. 101.

Engraved: by Valentine Green (cf. A. Whitman, *Valentine Green*, 1902, no. 13).

Related Pictures: (1) *A Mother and Child*, exhibited at the R.A., 1770, no. 198, about which Horace Walpole noted: 'His own wife and child, the woman fine, the child poor, and its hand wretched. The Earl of Buckingham (i.e. Buckinghamshire) has one of these'. This picture, formerly in the Castle Smith collection, was included in the Harkness gift to Cleveland Museum (cf. *Museum Bulletin*, no. 15, 1928, pp. 51, 54, repd). (2) *A Mother and Child*, possibly representing the same subject, was exhibited at the R.A., 1771, no. 217. (3) A similar picture was shown at Birmingham Art Gallery, *Treasures from Midland Houses*, 1938, no. 11, lent by Sir W. Fitzherbert, who also lent a companion picture of the artist with his son.

West, who left America in 1760 and after visiting Italy settled in England in 1763, was shortly afterwards followed by his fiancée, Elizabeth Shewell, whom he married in 1765. Their eldest child, Raphael, who adopted his father's profession but was reported to have 'more talent than industry', was born in 1769. West's firm reliance upon Raphael's *Madonna della Sedia* for this composition may have led him to exaggerate the age of his son, who appears somewhat advanced for the age of one.

BLICKLING HALL, AYLSHAM

SIR JAMES THORNHILL, 1675–1734, and
WILLIAM HOGARTH, 1697–1764

3. The House of Commons in 1730

Canvas 50×40 in. (*Plate II*)

Inscribed: Done by Sir James Thornhill then a member of the House of Commons 1730.

Coll: Painted for Arthur Onslow and thereafter in the family possession; placed on loan with the contents of Clandon when the house was presented to the National Trust by the 6th Earl of Onslow in 1950.

Lit: J. Nichols and G. Stevens, *Genuine Works of William Hogarth*, London 1808, vol. I, p. 424; vol. II, pp. 285–6; J. Nichols, *Anecdotes of William Hogarth*, London 1833, pp. 353–4; Austin Dobson, *William Hogarth*, London 1907, p. 197; article by B. C. K. in Thieme-Becker *Künstler-Lexikon*, 1924, vol. XVII, p. 303; R. B. Beckett, *Hogarth*, London 1949, p. 44, repd. no. 21 (detail).

Exh: New Gallery, *Guelph Exhibition*, 1891, no. 40; Guildhall, *Hogarth the Londoner*, 1957, no. 30; Walker Art Gallery, Liverpool, *Painting and Sculpture in England*, 1958, no. 55.

Engraved: by A. Fogg, 1863.

Related Picture: A copy belonged to Lord Hardwicke, Wimpole (last sold at Christie's, 24 February 1939, lot 52). Attached to the back of the exhibited picture is a letter from Lord Hardwicke to Lord Onslow, dated 24 August 1784, concerning the possibility of a copy of the Clandon picture and the suggestion that Reynolds should be approached.

A scene in the House of Commons with Sir Robert Walpole, left, evidently about to address the House, and the Speaker, Arthur Onslow, in the chair. The chief clerk, Edward Stables, and his assistant, Aiskew, are seated at the right. In the front row above, from left to right are: Sidney Godolphin, the Father of the House (MP for St Germains); Col. Richard Onslow, brother of the Speaker (MP for Guildford); and the artist, Sir James Thornhill (MP for Melcombe Regis).

Arthur Onslow (1691–1768), who was Speaker of the House from 1727–61, was Treasurer of the Navy 1734–42, and one of the first Trustees of the British Museum.

It seems, as Beckett suggests, that Hogarth's participation is almost certainly confined to the heads of Godolphin, Richard Onslow and Thornhill. Beckett considers that they may have been added later.

CLANDON PARK, GUILDFORD

BARTOLOMÉ ESTEBAN MURILLO, 1617–1682

4. A Peasant Woman and Boy

Canvas 56¼×40¼ in.

Coll: William Blathwayt of Dyrham (d. 1787). The picture is said (cf. article in *Country Life*, XL, 1916, pp. 551–2) to have been

bequeathed to him by an uncle who lived in London. In 1960 Dyrham and its major contents were acquired by the Ministry of Works for ultimate transfer to the National Trust.

Lit: L. Gonse, *Gazette des Beaux-Arts*, XXV, March 1882, p. 290; C. B. Curtis, *Velasquez and Murillo*, New York 1883, no. 450b.

Exh: R.A., Winter, 1882, no. 158.

Related Pictures: (1) In the collection of the Duke of Wellington (Curtis, op. cit., no. 448). The picture included in an anonymous sale (*A Property from Spain*) at Christie's, 16 March 1810, lot 87, must have been the one described by Edward Davies (*Life of Murillo*, 1819, LXXXIV, V, note 97) in the collection of Manuel de Leyra, Cadiz, associated by Curtis with the Apsley House picture. (2) Carstangen, ex-Lord Dudley collection (Curtis, no. 449, as a repetition; according to A. L. Meyer, *Murillo*, (*Klassiker der Kunst*), 1923, p. 208, this is a workshop copy of the Apsley House original). (3) Curtis records (no. 450) a repetition in the collection of the Duc de Padoue, Paris. (4) Mayer (op. cit.) mentions a school variant without the boy in the Weddells collection, Hamburg. (5) An almost identical copy by Gainsborough is now at Dyrham and was, according to the *Country Life* article quoted above, commissioned by William Blathwayt in 1760 (cf. Sir W. Armstrong, *Gainsborough*, 1898, p. 209).

Mayer dates the Carstangen version 1650–60. The Apsley House picture, which was seen by Ponz (*Viage de Espana*, Madrid 1772–94, XVIII, 21) in the collection of Don Sebastiano Martinez and was bought by the Duke of Wellington at the Anderdon sale in 1847 has always been regarded as the original. This seems more fluid in handling than the exhibited picture but the opportunity to compare them would be interesting. The Dyrham picture appears to be wholly autograph. It was highly praised by Gonse (op. cit.) in a criticism of the R.A. exhibition. The reference in Curtis suggests that he had not seen the picture and transcribed the catalogue entry of the 1882 exhibition.

DYRHAM PARK, CHIPPENHAM

JACOPO AMIGONI, 1675–1752

5. Queen Caroline with the Duke of Cumberland as a Child

Canvas 49×39 in. (*Plate I*)

Inscribed: Queen Caroline dr of the Margrave of Brandenburg.

Coll: According to the 6th Duke of Devonshire's *Handbook of Chatsworth and Hardwick*, privately printed 1845, p. 204, the picture was originally at Chiswick House, which passed by inheritance to the Dukes of Devonshire; included in the 1815 Ms. list (duplicated in 1821 and 1827) of pictures at Hardwick (no. 93) compiled by George Agar-Ellis, later Lord Dover; Lord Hawkesbury's *Catalogue of Pictures at Hardwick*, privately printed 1903, no. 97 (as by Seeman); included in the Ms. catalogue of pictures in the collection of the Duke of Devonshire, no. 321, (as by Jervas). In 1958, following the

death of the 10th Duke of Devonshire, Hardwick Hall and its contents were accepted by the Treasury in part payment of death duties and transferred to the National Trust.

Lit: John Woodward, 'Amigoni as Portrait Painter in England', *Burlington Magazine*, XCIX, January 1957, p. 22.

Exh: New Gallery, *Guelph Exhibition*, 1891, no. 27.

Queen Caroline, 1683–1765, Queen Consort of George II; William Augustus, 1721–65, her third son, created Duke of Cumberland in 1726. Amigoni was in England, save for a visit to Paris in 1736, from 1729–39. Judging by the age of the child, the portrait must have been painted soon after the artist's arrival in this country.

Woodward quotes Vertue's description (III, 75) of a full-length portrait of the Queen and the Duke of Cumberland by Amigoni, for which the Hardwick picture is a possible, but in view of the fact that it does not appear to have been reduced, unlikely candidate.

HARDWICK HALL, CHESTERFIELD

H. F. B. GRAVELOT, 1699–1773, AND OTHERS

6. Augustus Hervey Taking Leave of His Family

Canvas 39×49 in. (*Plate XV*)

Coll: By family descent; in 1956 after the death of the 4th Marquess of Bristol, Ickworth and the majority of its contents were accepted by the Treasury in lieu of death duties and transferred to the National Trust.

Lit: E. Farrer, *Portraits in Suffolk Houses* (*West*), London 1908, no. 116; Lady Victoria Manners and G. C. Williamson, *Zoffany*, London 1920, pp. 151–2, 183–4, repd; G. C. Williamson, *English Conversation Pieces*, London 1931, pl. XLV; A. Staring, 'Un Tableau de Conversation par Gravelot,' *Gazette des Beaux-Arts*, VI (6), 1932, pp. 155–60; Collins Baker and M. R. James, *British Painting*, London 1933, p. 106; E. K. Waterhouse, *Painting in Britain*, London 1953, p. 139 (note 7).

Exh: R.A., Winter, 1891, no. 97; Rome, *International Exhibition*, 1911, no 114; 25 Park Lane, *English Conversation Pieces*, 1930, no. 15.

On the right Augustus Hervey, second son of John, Lord Hervey and Mary Lepel, who succeeded his brother as 3rd Earl of Bristol in 1775, stands beside his mother. The four figures on the left of the picture are: Constantine Phipps, 1st Earl of Mulgrave (seated), whose wife (formerly Lady Lepel Hervey) stands between Edward and Lady Mary Fitzgerald (formerly Lady Mary Hervey).

The authorship of this picture is confused. It was always attributed to Zoffany until Staring (op. cit.) wrote a full account of it after discovering the significance of an undated letter written by Gravelot to Lady Hervey in Paris, published by the Goncourts in *L'Art du XVIIIe Siècle*, 1906, vol. II, pp. 278–81. From this letter we learn that the original commission for a family group went to Liotard and that Gravelot later undertook, with the help of an assistant, to 'trouver la disposition du tableau et le finir'. He admits painting the figures of Edward and Lady Mary Fitzgerald and receiving two sittings from Lady Hervey.

In the event the picture was sent unfinished to Lady Hervey and Staring's suggestion is that it may have been completed later in London by Zoffany and that possibly Serres painted the ship.
An examination of the picture makes it clear that Gravelot's work is confined to the Fitzgerald portraits. The figure of Lady Mulgrave is by another hand not found elsewhere in the picture. The seated Lord Mulgrave alone suggests the work of a pastellist and may be by Liotard. Despite Gravelot's testimony that Lady Hervey gave him two sittings, this head is unrelated to the Fitzgerald heads and it seems likely that it was repainted by the artist who was responsible for the figure of Augustus Hervey. It was Mr Buttery who first made what seems the correct suggestion that this artist was Hayman.
Serres, who painted several of Augustus Hervey's naval actions may, as Staring suggests, have been called in to add the two-decker, which probably represents the 74 gun *Princessa*, Hervey's first post ship, a Spanish prize taken in 1740 (cf. *Augustus Hervey's Journal, 1746–59*, ed. by D. Erskine, 1953, p. 96, repd). It is perhaps to Gravelot's anonymous assistant, who in this case emerges as an artist of limited ability, that the painting of the accessories is due. The picture was probably begun late in 1750 when all the sitters were together in Paris.
ICKWORTH, BURY ST EDMUNDS

WILLIAM HOGARTH, 1697–1764

7. Conversation Piece with Lord Hervey

Canvas 40 × 50 in. (*Plate XI*)
Signed: W. Hogarth
Coll: John, Lord Hervey; thence by family descent to the 4th Marquess of Bristol (cf. no. 6).
Lit: E. Farrer, *Portraits in Suffolk Houses* (*West*), London 1908, no. 115; R. B. Beckett, *Hogarth*, London 1949, p. 44, pl. 95.
Exh: Castle Museum, Norwich, *Portraits in the Landscape Park*, 1948, no. 11; Arts Council, Tate Gallery, *William Hogarth*, 1951, no. 41; Guildhall, *Hogarth the Londoner*, 1951, no. 22.
Related Pictures: A copy in the collection of the Earl of Ilchester, catalogued as the original by Austin Dobson (*Hogarth*, 1907, p. 209), who did not know the Ickworth version, was seen by Horace Walpole at Redlynch in 1762 and noted as 'a copy from one by Hogarth, in possession of Lord Hervey' (cf. *Walpole Society*, XVI, 1928, p. 44). Collins Baker and M. R. James, *British Painting*, 1933, pp. 70, 73, quote Lord Ilchester's opinion that it may be by the 18th century copyist, Ranelagh Barrett.
From left to right the following are depicted: The Rev. Peter Lewis Willemin (according to Walpole – cf. *Related Picture* – this figure is Desaguliers), whose telescope is said to be fixed on Issy (i.e. Eisey), near Cricklade, a preferment in Stephen Fox's gift which he received in 1737, remaining there as incumbent until 1762; Stephen Fox (1704–76), created Earl of Ilchester in 1756; Henry Fox (1705–74), later 1st Lord Holland; John, Lord Hervey, the memorialist

(1696–1743), eldest son of the 1st Earl of Bristol, who became vice-chamberlain in 1730 and is seen wearing his key of office; the 3rd Duke of Marlborough (1706–58); and Thomas Winnington (1696–1746). They are, with the exception of Willemin who was a friend of the Foxes and performed the double marriage ceremony for Stephen Fox and Elizabeth Horner, all intimates of Lord Hervey and leading members of the Whig party. The picture is also known as *The Holland House Group*. During cleaning in 1960 it was found that a tree had been painted on the left to conceal a small damage. According to Farrer it was painted in 1738. That it cannot be much later may be inferrred from the fact that Hervey's friendship with Henry Fox began to wane in the autumn of 1739 and led to the long drawn out quarrel between the two politicians.

If a specific locality is portrayed it may be in the garden of Water Eaton, a house near Eisey, now pulled down but formerly owned by the Fox family. The church itself, although situated on a hill, bears no relationship to Eisey (demolished in 1953), but the traditional story is probably not without foundation. In 1738 Hervey, Marlborough and Winnington were guests together of Henry and Stephen Fox at Maddington, a property of theirs near Amesbury, and perhaps the commission to Hogarth may have derived from this occasion.

The two episodes treated in the picture, the (?) rejection by Hervey of the plan and elevation which Henry Fox holds up for his inspection, and the predicament of Willemin, are unexplained. The fact that Fox's appointment as surveyor of the King's Works in 1737 was owed to Hervey's influence may be significant in this context; and a hint that the parson, whose immersion is imminent, was to some degree a butt for the Fox's humour is contained in a passage in the *Melbury Game Books* for 20 September 1736 (cf. Lord Ilchester, *Henry Fox, 1st Lord Holland*, 1920, vol. I, p. 50): 'One of the pheasants shot by S. Fox could not be found, tho' it fell immediately and was seen to fall by six people, perch'd on six several trees, after the example of Mr Willemin. The said Willemin got so far into thick wood, that without assistance and some branches being cut for him, he would never have got out.'

If, as has been said, the explanation for Willemin's scrutiny of the church is that he had been promised the living, the date of the picture is likely to be prior to his incumbency in 1737.

ICKWORTH, BURY ST EDMUNDS

ANGELICA KAUFFMANN, RA, 1741–1807

8. Lady Hervey with Her Daughter

Canvas 51 × 38¼ in.

Coll: By family descent to the 4th Marquess of Bristol, Ickworth (cf. no. 6).

Lit: E. Farrer, *Portraits in Suffolk Houses (West)*, London 1908, no 55; Lady Victoria Manners, 'Angelica Kauffmann and her Art', *Connoisseur*, LIX, January 1921, pp. 5, repd, 6; *idem* with G. C. Williamson, *Angelica Kauffmann*, London 1924, pp. 124, repd, 125, 180.

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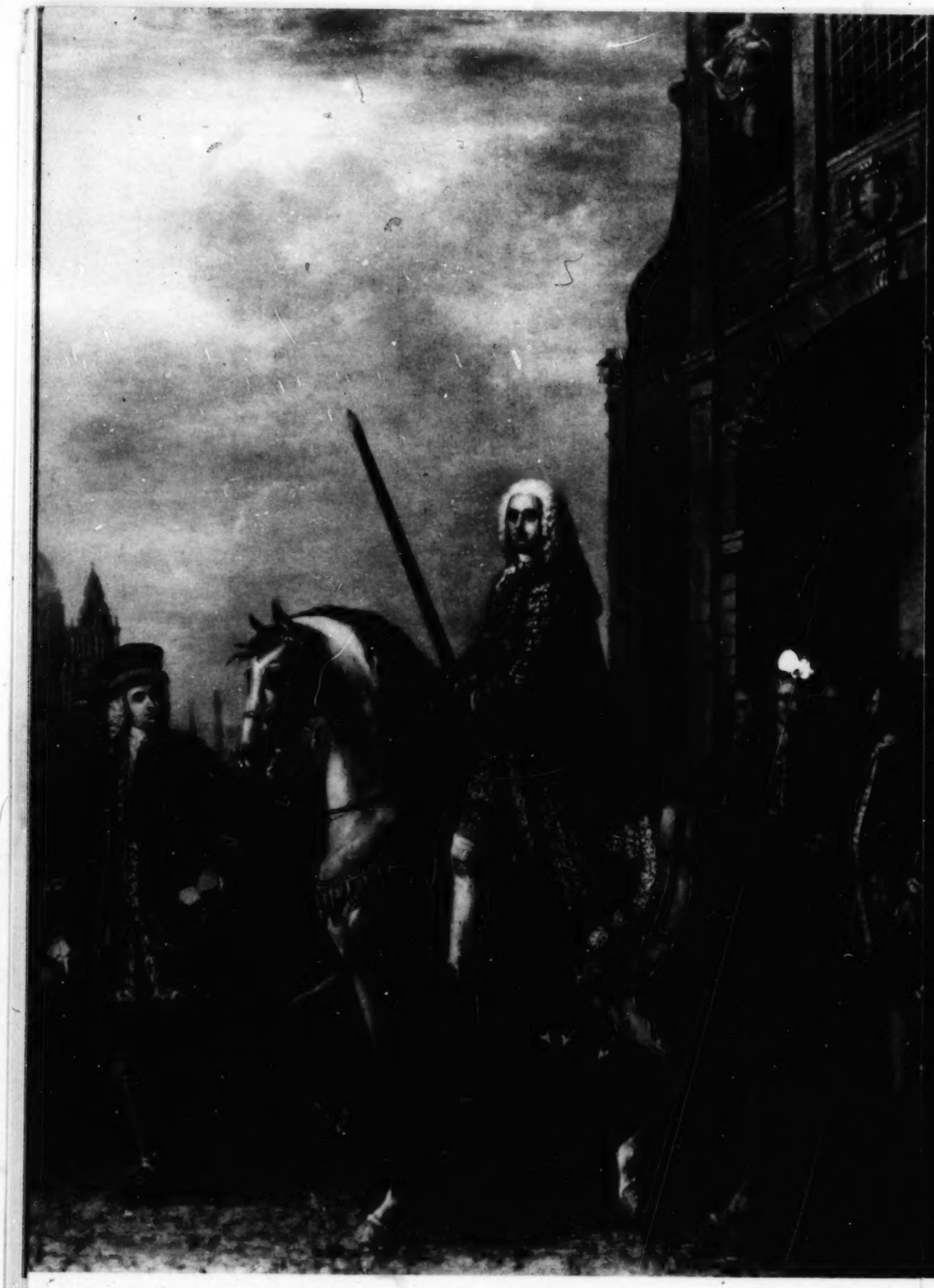

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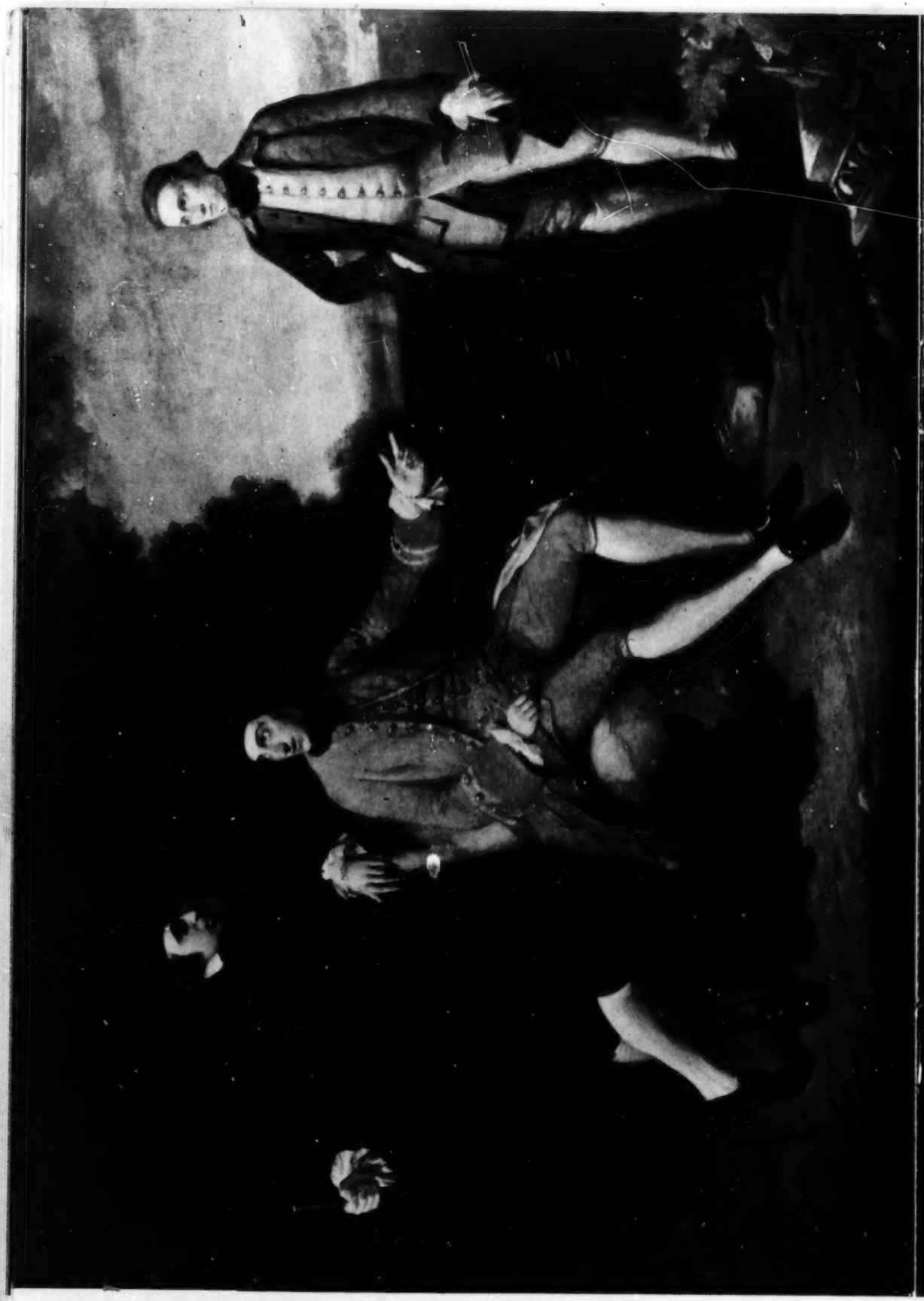

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Elizabeth, daughter of Colin Drummond of Megginch, Perthshire, married John Augustus, Lord Hervey, eldest son of the 4th Earl (Bishop) of Bristol, in 1779 in Quebec. She died in 1818; her only daughter, Elizabeth (d. 1803), the little girl portrayed here, married Charles Rose Ellis, later Lord Seaford, in 1798. The portrait was probably painted in Florence, where Augustus Hervey, who was a captain in the Navy, had been appointed to succeed Sir Horace Mann as envoy to Tuscany in 1787. He remained there until his death six years later. Another portrait of Lady Hervey with her daughter, formerly belonging to the Drummond family of Megginch Castle, which was sold *c.* 1926 to Lord Howard de Walden (the son of Elizabeth Ellis succeeded as the 2nd Lord Seaford and 6th Lord Howard de Walden), was painted in Italy in 1788 and is listed in Angelica Kauffmann's notebook as having been paid for on 27 April.

ICKWORTH, BURY ST EDMUNDS

MICHAEL DAHL, 1656–1743

9. Lady Mary Robartes with Her Son

Canvas 50 × 40 in.

Coll: By inheritance (see below); in 1953 the 7th Viscount Clifden presented Lanhydrock and certain of the pictures, including the present one, to the National Trust.

Lady Mary Booth, daughter of the 1st Earl of Warrington, married Russell Robartes, second son of the 2nd Lord Robartes, later 1st Earl of Radnor. On the death of the 2nd Earl in 1723 her son Henry, depicted here, succeeded as 3rd Earl of Radnor. He died unmarried at Paris in 1741. The Earldom became extinct on the death of his cousin, the 4th Earl, when the Robartes estates, including Lanhydrock, devolved upon the latter's sister and ultimately by descent to the family of Lord Clifden (Agar-Robartes). In 1765, the year following the 4th Earl's death, Viscount Folkestone (no relation of the Robartes family) was created Earl of Radnor.

The 3rd Earl of Radnor was born *c.* 1695 and the picture is therefore datable *c.* 1700.

Formerly attributed to Kneller and first identified as the work of Dahl by Mr Oliver Millar.

LANHYDROCK, BODMIN

THOMAS DE KEYSER, 1596/7–1667 (manner of) and
JAN VAN GOYEN, 1596–1656 (manner of)

10. A Family in a Landscape

Panel (Oak) 29¼ × 24¼ in. (*Plate XIV*)

Coll: Presented to the National Trust in 1957 by Lady Mildred Fitzgerald, whose husband, Sir John Fitzgerald, inherited it from his grandmother, Mrs Bischoffsheim. Placed in Peckover House, Wisbech.

The traditional attribution was to Hals and van Goyen. It is likely that two hands are involved and the picture may perhaps be associated

with the double portrait of Cornelis van der Gracht and his wife in the Copenhagen Museum (no. 883). This, catalogued (1951) as Dutch school, 17th century, has been variously attributed, e.g. to Simon Kick and Solomon Ruysdael, but Hofstede de Groot, *Dutch Painters*, 1927, vol. VIII, no. 2 (van Goyen), and *idem*, 'Van Goyen and his Followers', *Burlington Magazine*, XLII, 1923, p. 27, as well as Oldenburg, *Thomas de Keyser*, 1911, no. 76, give it to de Keyser and a follower of van Goyen.

The figures in the present picture are close to de Keyser and the landscape is reminiscent of van Goyen's of the 1630's.

PECKOVER HOUSE, WISBECH

THOMAS PATCH, *c.* 1725–1782

11. The Cognoscenti

Canvas 30 × 44½ in. (*Plate IX*)

Coll: Probably 2nd Earl of Egremont (1710–63), who is likely to be represented in the group; first recorded at Petworth in 1837 at the death of the 3rd Earl (the inventory taken at this date has disappeared but was transcribed into a copy of the 1856 catalogue compiled by the Rev. Mr Sockett, tutor to Lord Egremont's children, where it was described as *The Connoisseur's Quarrel* by Hogarth); thence by descent to the Earls of Egremont and Leconfield and to Mr John Wyndham. In 1947 the 3rd Lord Leconfield conveyed Petworth to the National Trust and in 1957 the contents of the state rooms, which included this picture, were accepted by the Treasury in lieu of death duties on the 3rd Earl's estate and transferred to the National Trust.

Lit: Waagen, *Treasures of Art*, 1854, vol. III, p. 38; Collins Baker, *Catalogue of Petworth Pictures*, London 1920, p. 57, no. 357; Francis Watson, 'Thomas Patch', *Walpole Society*, XXVIII, 1940, p. 36.

In an apartment decorated with a copy of Titian's *Venus of Urbino* (before a recent cleaning partly concealed by a curtain) and a portrait of a cavalier with the features of the artist, five figures are disposed. They are, from left to right: Capt. Walcott (identifiable from the head [no. 26] engraved in Patch's *Twenty-Eight Caricatures*); an unidentified man who stands conversing with Sir Horace Mann (British envoy at Florence from 1740); probably the 2nd Earl of Egremont; and Mr Apthorp (whose head was engraved as no. 23 in *Twenty-Eight Caricatures*).

The figure seated at the right of the table resembles the 2nd Earl of Egremont and the presence of the picture at Petworth tends to confirm that it is he who is represented. Lord Egremont was born in 1710 and as the picture must have been painted after 1755 when Patch settled in Florence, he cannot be less than forty-five years old. The fact that he seems to be a younger man need not, perhaps, in the case of a caricature, be regarded as contradicting the supposition that this is a portrait of the 2nd Earl.

The Hogarth attribution remained with the picture until the

publication of Mr Watson's article on Paton, where a date in the late 1750's was suggested. Waagen listed it as by Hogarth (*The Cognoscenti*) but remarked that the drawing was 'unusually careless'. Collins Baker catalogued it as *The Cognoscenti*, in the manner of Hogarth.

PETWORTH HOUSE, PETWORTH

PIETRO LONGHI, 1702–1785

12. The Singing Lesson

Canvas 21¼ × 28¼ in. (*Plate X*)

Coll: Date of acquisition unrecorded, but possibly bought by the 2nd Earl of Egremont (cf. no. 11). First mentioned at Petworth in 1837 and included in Sockett's 1856 catalogue (also cf. no. 11) as *The Gay Singer and the Old Connoisseur*, by Hogarth. Thence by descent to Mr John Wyndham, whose property it remains.

Lit: Waagen, *Treasures of Art*, 1854, vol. III, p. 35; Collins Baker, *Catalogue of Petworth Pictures*, London 1920, p. 80, no. 307.

Exh: R.A., Winter, *European Masters of the 18th Century*, 1954, no. 320.

Related Picture: A similar picture is in the W. P. Wilstach collection, Philadelphia.

Waagen repeats the traditional attribution to Hogarth and after noting that it is 'very characteristic' adds that it is 'carefully executed in a warm, transparent, and at the same time harmonious tone, unusual in him'. Collins Baker catalogues it as by Longhi and transcribes the lettering on the music score held by the girl as (?) *La Ser . . . Paduovia.* This is just discernible, but it is impossible today to distinguish the letters on the spinet, read by Collins Baker as (?) *L.v.G.*

PETWORTH HOUSE, PETWORTH

PIETER DE HOOGH, 1629–after 1684

13. The Golf Players

Panel (Oak) 25 × 18¾ in. (*Plate VII*)

Signed: P d Hooch

Coll: Said by de Groot to have belonged to Count von Fries, but not included in sales in 1824 and 1826 in London and Vienna; later in the Héris sale (Leroy, Brussels, 19 June 1846, lot 27); in the Piérard sale (Laneuville, Paris, 21 March 1860, lot 29); bought in at Sir H. Hume Campbell's sale, Christie's, 25 May 1867, lot 77 [for 60 gns.); bought by Lesser (for 660 gns.) at a subsequent sale of this owner (Christie's, 16 June 1894, lot 37) and acquired by William McEwan in the same year; descended to his daughter, Mrs Ronald Greville, who bequeathed Polesden Lacey and its contents to the National Trust in 1942.

Lit: Hofstede de Groot, *Dutch Painters*, 1907, vol. I, pp. 561–2, no. 305; C. Briére-Misme, 'Tableaux Inédits de Pieter de Hoogh', *Gazette des Beaux-Arts*, XVI (V), 1927, pp. 63, repd, 64; W. R. Valentiner, *Pieter de Hooch (Klassiker der Kunst)*, 1929, p. 57; J. G. van Gelder, *Burlington Magazine*, XCV, February 1953, p. 34, note 2.

Exh: Grosvenor Gallery, 1913, no. 63; R.A., Winter, *Dutch Art*, 1929, no. 324; on loan to National Gallery, 1943; Slatter Gallery, London, *Masterpieces of Dutch Painting*, 1945, no. 1; R.A., Winter, *Dutch Pictures*, 1952, no. 443; Arts Council, *Children painted by Dutch Artists*, 1956, no. 20.

The small boy and girl, who are evidently brother and sister, are likely to be the children of the artist, Pieter and Anna, born in 1655 and 1656 respectively (cf. *Klassiker der Kunst*, where the picture is dated *c.* 1660). The same little girl, in a similar position, occurs in pictures by de Hoogh in the Widener collection, Washington, and the Kunsthalle, Karlsruhe (*Klassiker der Kunst*, pp. 58, 59), in which the artist's wife also serves as a model. The unbalanced nature of the composition suggests, as van Gelder observed, that this is a fragment of a larger work. It is possible that the original composition followed those of the Widener and Karlsruhe versions and that the child is looking towards her mother who would occupy the missing part of the picture. The signature, which is along the bottom of the door, appears to have been omitted from the references quoted above.

POLESDEN LACEY, DORKING

SIR HENRY RAEBURN, RA, 1756–1823

14. The Paterson Children

Canvas 50×40 in. (*Plate III*)

Coll: Always in the Paterson collection, Castle Huntly, until bought by Agnew in 1913; sold by Agnew to G. L. Bevan, 1914, and again acquired by Agnew in 1917, from whom it was bought by Mrs Ronald Greville the following year. Bequeathed by Mrs Greville with Polesden Lacey and its contents to the National Trust in 1942.

Lit: Sir Walter Armstrong, *Sir Henry Raeburn*, London 1901, p. 110, repd; Sir James Greig, *Sir Henry Raeburn*, London 1911, p. 55.

Exh: National Gallery, Edinburgh, 1901, no. 169; Secession Gallery, Vienna, *Meisterwerke Englischer Malerei*, 1927, no. 8, repd; R.A., Winter, *British Art*, 1934, no. 668; R.A., Winter, *Scottish Art*, 1939, no. 101; Arts Council, Edinburgh, *Raeburn Bi-Centenary*, 1956, no. 16.

Engraved: by Norman Hirst, 1913.

Three children of George Paterson of Castle Huntly, Perthshire, whom Raeburn also painted, and Anne Gray, daughter of Lord Grey of Kinfauns: of their family of seven sons and three daughters, George (1778–1846), Colonel in the 3rd Foot Guards, married Margaret Smith, 1818; John (1778–1858), Captain in the Navy, married Jessie Paton, 1807; and Margaret (died unmarried in 1845) are represented here. The two boys, born respectively at the beginning and end of 1778, appear to be about twelve years old. Dated by Armstrong (op. cit.), *c.* 1790, and mentioned by Collins Baker and M. R. James, *British Painting*, 1933, p. 162, as having been painted in *c.* 1789.

POLESDEN LACEY, DORKING

SIR THOMAS LAWRENCE, PRA, 1769–1830

15. The Masters Pattisson

Canvas 50×40 in. (*Plate IV*)

Coll: In the possession of the family until 1859 or 60, and recorded in Redford (*Art Sales*, 1888, vol. II) as having been sold in 1860 by Cooper to Grundy. The likely explanation is that Cooper arranged the sale on behalf of the family. Later in the Naylor collection, Leighton Hall, Monmouthshire, and according to Armstrong (*infra*) in this collection in 1913. Bought by Agnew from Dyer in 1917 and sold to Mrs Ronald Greville the following year. Bequeathed by Mrs Greville with Polesden Lacey and its contents to the National Trust in 1942.

Lit: D. E. Williams, *Life and Correspondence of Sir Thomas Lawrence*, London 1831, vol. I, p. 361; vol. II, p. 247; Lord R. Sutherland Gower, *Lawrence*, London 1900, p. 154; Martin Hardie, *Magazine of Art*, XXVIII, 1904, pp. 265–76; Sir W. Armstrong, *Lawrence*, London 1913, p. 157; K. Garlick, *Sir Thomas Lawrence*, London 1954, p. 53, pl. 76.

Exh: R.A., 1817, no. 44; R.A., Winter, *British Art*, 1934, no. 649; Agnew, London, *Paintings by Lawrence*, 1951, no. 18; R.A., Winter, *First Hundred Years of the Royal Academy*, 1951, no. 187.

Engraved: by John Bromley, 1831, as *Rural Amusement*.

Related Pictures: Two finished head and shoulder portraits in oils (ovals), discovered in a farmhouse near the family's original home at Witham, *c.* 1900, are owned by David Pattisson, Esq. (repd by Martin Hardie, op. cit., pp. 266, 7). The heads and dress differ slightly from the exhibited picture. It is possible that these, which have not been seen by the present writer, are fragments of another version: the ears of the donkey, for instance, which appear as a meaningless addition in the portrait of Jacob Pattisson, could hardly be explained unless the portrait had been cut from a larger picture.

William (1801–32) and Jacob (1803–74) were the sons of W. H. Pattisson of Witham, Essex. The picture was begun in 1811 but was not finished until 1817. Correspondence in the possession of the family (published by Martin Hardie, op. cit.) gives a detailed account of the commissioning of the portrait and of Lawrence's conduct and methods. A payment of 160 gns. was agreed. Evidently after a time the artist lost interest, for the picture seems to have been received by the family in an unfinished state in 1812. In 1815 it was back with Lawrence, whose letters of procrastination, and complaints about the changing appearance of the children, are also published by Martin Hardie, and it was not until the Spring of 1817 that it was finished to the artist's satisfaction and sent for exhibition. Ten years later it was returned to Lawrence at his own request in order to be engraved. Williams (op. cit.) criticizes the artificiality of the composition and refers to the children as being stiff, modish and unstylish: 'this is not to paint from Nature.'

POLESDEN LACEY, DORKING

PIETER DE HOOGH, 1629–after 1684

16. Figures in an Inn

Canvas 21½ × 25½ in.

Coll: History unknown; the picture is not mentioned in a catalogue of the pictures at Saltram, 1844. For subsequent history, cf. no. 17.

The picture has hitherto been attributed to Hoogstraeten. Mr Buttery was the first to recognize it as being a late work by de Hoogh and the subsequent removal of the discoloured varnish has confirmed this attribution.

SALTRAM PARK, PLYMPTON

SIR JOSHUA REYNOLDS, PRA, 1723–1792

17. John Parker and His Sister as Children

Canvas 56 × 44 in. (*Plate V*)

Inscribed: Jno. and Theresa, Son and Daughter of Jno. Ld. Boringdon Sr. J. Reynolds, pinxit 178(?)1. This partly erased inscription follows the form of others in the house and was probably added in the mid-nineteenth century. That it is not contemporary with the picture is proved by the fact that Lord Boringdon did not receive his barony until 1784.

Coll: Always in the family possession; included in a catalogue of the pictures at Saltram, 1844, no. 116. In 1957 Saltram and part of the contents of the principal rooms, including the present picture, were accepted by the Treasury from the executors of the 4th Earl of Morley in lieu of death duties and transferred to the National Trust.

Lit: Leslie and Taylor, *Sir Joshua Reynolds*, London 1865, vol. II, p. 224; Graves and Cronin, *Sir Joshua Reynolds*, London 1899–1901, vol. II, pp. 730–1; Sir W. Armstrong, *Sir Joshua Reynolds*, London 1900, p. 223; E. K. Waterhouse, *Reynolds*, London 1941, p. 73.

Exh: B.I., 1813, no. 45; South Kensington, *National Portraits*, 1867, no. 787; R.A., Winter, 1876, no. 24; Grosvenor Gallery, 1884, no. 145; R.A., Winter, *British Art*, 1934, no. 268; 25 Park Lane, *Reynolds*, 1937, no. 31.

Engraved: by S. W. Reynolds (cf. A. Whitman, *S. W. Reynolds*, 1903, p. 150).

Related Picture: A small version or copy belonging to Wynn Ellis was sold at Christie's, 6 May 1876, lot 87.

The children depicted are John Parker (1772–1840), son of the 1st Lord Boringdon, who succeeded his father in 1778 and was created 1st Earl of Morley in 1815; and his sister, Theresa (1775–1856), who married George Villiers, son of the 1st Earl of Clarendon, in 1798 and died in 1856.

Lord Morley, who began his political career as an adherent of Pitt and Canning, later became a Whig supporter of Parliamentary reform. After his first marriage to Lady Augusta Fane was dissolved in 1809 he married Frances Talbot, an accomplished amateur artist, some of whose pictures are to be seen at Saltram today.

A sitting is recorded in February 1779 and payments in 1778 and

July 1779 (£40 in part and £210 respectively). Miss Robinson, sister-in-law of Lord Boringdon, writing to her father, Lord Grantham, on 26 March 1779 mentions that the children sat for the first time after their colds; and in a letter dated 14 April reports the progress of the picture and Reynolds's satisfaction over the boy's head. Reynolds was a frequent visitor to Saltram, which is situated on the outskirts of Plympton, his birthplace, and was on intimate terms with the 1st Lord Boringdon. Not only did he act as a picture adviser to the family (cf. Leslie and Taylor, *Reynolds*, vol. II, p. 11: 'Sir Joshua shoots and hunts with him (i.e. Lord Boringdon) and advises him about purchases for the gallery') but also it seems he performed the duties of a restorer (*vide* a letter dated 12 September 1780 from Miss Robinson, in which she describes Reynolds staying at Saltram: 'He has touched up all the ghosts in the eating room and improved them very much').

SALTRAM PARK, PLYMPTON

DIRCK BARENDSZ, 1534–1592 (Attributed to)

18. Six Men

Canvas 43½ × 63½ in. (*Plate XII*)

Coll: It is not known how this work came to Saltram but it was probably acquired by John Parker, 1st Lord Boringdon who was responsible for collecting the majority of the pictures. The first mention of it appears in the 1844 Saltram catalogue (no. 100) where it is listed as by Veronese. For the subsequent history of the Saltram pictures, cf. no. 17.

The attribution to Barendsz is due to Dr Peter Murray.

The artist visited Venice in 1555, and this attribution, while not entirely convincing, would help to explain the Northern and Italian characteristics inherent in the work. A family group, clearly by the same hand, exhibited at the R.A., 1912 (no. 69) as Miereveldt, is in the Barnes collection, Sotterley Hall.

SALTRAM PARK, PLYMPTON

JOHN WOOTTON, *c.* 1686–1765

19. Sir Richard Hoare as Lord Mayor

Canvas 65½ × 56 in. (*Plate VI*)

Signed: J. Wootton fecit.

Inscribed: Sr Richard Hoare Knt. Lord Mayor of the City of London in the Memorable Year 1746.

Coll: It was probably this picture which Horace Walpole saw at Stourhead in 1762 (cf. *Walpole Society*, XVI, 1928, p. 42): *Sir Richard Hoare on Horseback as Lord Mayor* (artist's name not given). The schedule of pictures left at Stourhead after Henry Hoare's death in 1785 included *Sir Richard Hoare by Wootton.* No picture identifiable as the exhibited one is however contained in Sir Richard Colt Hoare's catalogue of pictures at Stourhead (published in *History of Modern Wiltshire* (*Hundred of Mere*), 1822, pp. 70–85) nor

in the list of the Stourhead collection included in his *Catalogue of the Hoare Library*, 1840. It appears next in a list of pictures at Stourhead compiled by Lady Hoare in 1898. Lady Hoare was the wife of Henry Hoare (later 6th Baronet) of Wavendon in Buckinghamshire, who succeeded to Stourhead in 1894, bringing with him part of the Wavendon collection. The picture may therefore have been removed to the latter house when it was acquired by Henry Hugh Hoare, later 3rd Baronet, in 1798 and returned to Stourhead with the succession of the 6th Baronet. The latter presented Stourhead and its collections to the National Trust in 1946.

Sir Richard Hoare of Barn Elms (1709–54; knighted 1745) was the second son of Henry Hoare the elder, who employed Colen Campbell to redesign Stourhead. His elder brother, Henry, who succeeded to the property, created the landscape gardens and with Sir Richard Colt Hoare, 2nd Bart., formed the collection of pictures. Of Sir Richard's two sons by his marriages respectively to Sarah Tully and Elizabeth Rust, the elder, Richard was made a baronet in 1786; and the younger, Henry, married Mary, daughter of William Hoare, the portrait painter. Sir Richard was also painted in 1746 by Allan Ramsay (the portrait now at Stourhead).

Mr Hall of the Guildhall Library has supplied the following information: The Lord Mayor is seen returning from Westminster through Temple Bar after presenting the City address to George II on 3 May 1746 after the Battle of Culloden and the suppression of the '45 Rebellion. He carries the Pearl Sword point upwards as though he were in the presence of the sovereign, as was the custom when presenting addresses. The man in the fur cap is Cotton King, who had assumed the office of Sword Bearer on 29 April 1746. The figure on the extreme right appears to be the Lord Mayor's barge master and the other figures are presumably members of the Corporation who accompanied him.

STOURHEAD HOUSE, MERE

NATHANIEL DANCE, RA, 1735–1811

20. William Weddell and William Palgrave

Canvas 38¼ × 52¾ in. (*Plate VIII*)

Signed and dated: N. Dance p Rome 1765.

Coll: William Weddell; thence by descent in the family of his wife, Elizabeth Ramsden; Sir John Ramsden, 6th Bart., sale at Christie's, 27 May 1932, lot 58: bt. by Martin for 2nd Lord Bearsted. In 1948 Lord Bearsted presented Upton and its collection of pictures to the National Trust.

Lit: Collins Baker and M. R. James, *British Painting*, London 1933, pl. 62.

William Weddell was the second son of Richard Weddell, who bought Newby from the Blackett family. In 1766, on his return from

the visit to Italy during which Dance's portrait was painted, William Weddell commissioned Adam to enlarge Newby and to design a gallery for the sculpture he had acquired abroad. The collection, still in the house, is now owned by Captain Compton. In 1771 Weddell married Elizabeth, daughter of Sir John Ramsden, 3rd Bart., and at his death in 1792 Newby passed to his great-nephew, Thomas, 3rd Lord Grantham, afterwards Earl de Grey. The Rev. William Palgrave was the son of a physician at Ipswich. He was made a deacon of Norwich in 1759, later becoming rector of Thrandeston and Palgrave in Suffolk. A friend of Thomas Gray's, the latter wrote to him when he was abroad in March 1765 advising him to keep a journal of the tour and suggesting a number of places he ought to visit on his way to Florence, 'where to be sure there is nothing worth seeing.' Palgrave also made a small collection of antiquities on this journey.

Dance was in Rome from 1754–65 and from 1760 onwards painted a number of groups of Englishmen on the Grand Tour (cf. Brinsley Ford, 'A Portrait Group by Gavin Hamilton,' *Burlington Magazine* XCVII, December 1955, p. 375).

UPTON HOUSE, BANBURY

ARTHUR DEVIS, 1711–1787

21. Mr and Mrs Van Harthals and Their Son

Canvas 34¾ × 46¼ in.

Signed and dated: Art. Devis. fe. 1749.

Coll: First appearance in Mrs Montague, Ulverston, sale, Christie's, 29 June 1928, lot 55: bt. by Martin for 2nd Lord Bearsted. Presented with Upton and its collection of pictures to the National Trust by Lord Bearsted in 1948.

Lit: W. T. Whitley, 'Conversation Pieces of the 18th Century', *The Collector*, IX, 1930, pp. 113, repd, 115; G. C. Williamson, *English Conversation Pieces*, London 1931, pl. XXII; S. H. Pavière, 'Arthur and Anthony Devis', *Antique Collector*, V, 1934, p. 42, repd; *idem.* 'Biographical Notes on the Devis Family', *Walpole Society*, XXV, 1937, p. 122, no. 9; *idem*, *The Devis Family*, Leigh-on-Sea 1950, p. 58, no. 137.

Exh: 25 Park Lane, *English Conversation Pieces*, 1930, no. 96; R.A., Winter, *British Art*, 1934, no. 336; Arts Council, *English Conversation Pieces*, 1946, no. 13; British Council (Hamburg, Oslo, Stockholm, Copenhagen), *British Painting from Hogarth to Turner*, 1949, no. 37.

Whitley (op. cit.) referring to the identity of the sitters, states that nothing appears to be known about them except that the head of the family was a Dutch merchant who lived at Gravesend.

UPTON HOUSE, BANBURY

22 JOHN HAMILTON MORTIMER, ARA, 1741–1779

22. The Rev. Charles Everard and Two Others Playing Billiards

Canvas 39½ × 48 in. (*Plate XVI*)

Coll: Descended in the Booth family, Twemlow Hall, until 1862, when the house and contents were bought by Col. Egerton Leigh. A label attached to the back of the picture, signed 'E.L. 1893' records that it was bequeathed to William Charles Booth in 1829 and 'sold to us with the house and property 1862'. It was acquired from this family sometime before 1930 by Lord Bearsted, who exhibited it in that year. Presented with Upton and its collection of pictures to the National Trust by Lord Bearsted in 1948.

Lit: G. C. Williamson, *English Conversation Pieces*, London 1931, p. 23, pl. LXVII; Collins Baker and M. R. James, *British Painting*, London 1933, p. 138.

Exh: 25 Park Lane, *English Conversation Pieces*, 1930, no. 21; R.A., Winter, *British Art*, 1934, no. 409; 39 Grosvenor Square, *British Country Life*, 1937, no. 295A; Arts Council, *English Conversation Pieces*, 1946, no. 23; Whitechapel Art Gallery, *The Bearsted Collection*, 1955, no. 15.

The Rev. Charles Everard (d. 1792), Prebendary of York and Sarum, is seated at the right of the picture. He was the eldest son of the Rev. Charles Everard and Mary, daughter of Lawrence Booth of Twemlow, Cheshire. In 1786 he succeeded his uncle to Twemlow and assumed the name and arms of Booth. He married, but died without issue and was succeeded by his nephew Capt. Walter Griffith, RN, who also assumed the name of Booth on inheriting Twemlow. He in turn was succeeded by his kinsman, William Charles Booth (formerly Bache).

In Lord Bearsted's catalogue of the Upton pictures the figure in the centre is referred to as William Charles, son of the Rev. Charles Everard, but in the latter's will no reference is made to any children, and it is possible that this man is Capt. Walter Griffith. The identity of the third figure is untraced.

The scene depicted might be identifiable if more was known about the Rev. Charles Everard. If by Mortimer, which is not in doubt, the picture must have been painted towards the end of his life. As he died in 1779 and Charles Everard did not inherit Twemlow until 1786, it is probably unlikely that the billiard room represented here is at Twemlow, as has been suggested.

The players are seen using the mace, which was superseded by the cue soon after 1800.

UPTON HOUSE, BANBURY